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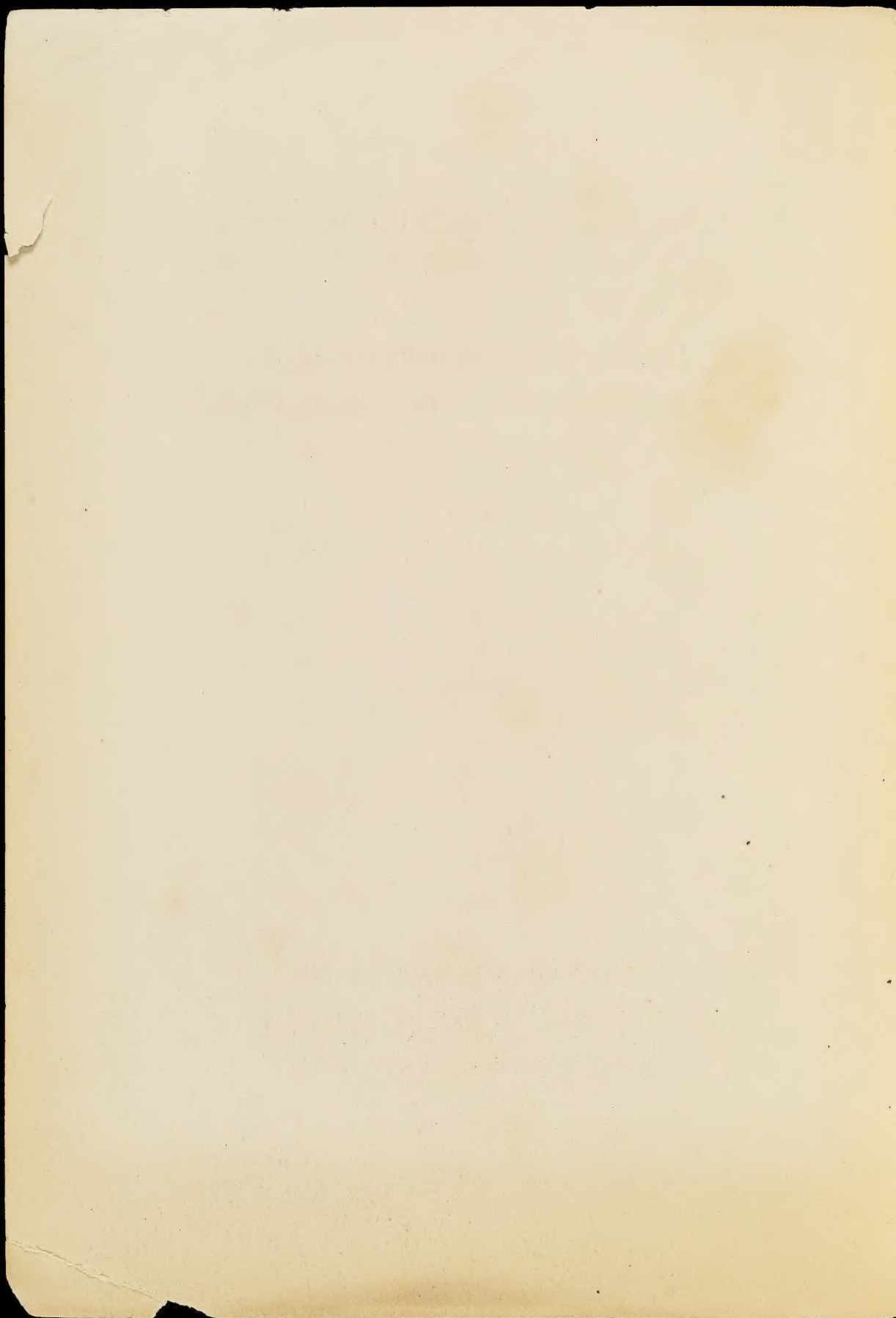
ARTHUR TOOTH COLLECTION

XVIII · XIX CENTURY PAINTINGS
BY NOTED ENGLISH, EUROPEAN
AND AMERICAN ARTISTS

EXHIBITION AND SALE AT THE
AMERICAN ART GALLERIES

MADISON AVENUE · 56TH to 57TH STREET
NEW YORK

19 Feb. 1925



FREE PUBLIC VIEW
FROM SATURDAY • FEBRUARY 14 • 1925
UNTIL TIME OF SALE • WEEKDAYS FROM
9 A.M. TO 6 P.M. • SUNDAY FROM 2 TO 5 P.M.

UNRESTRICTED PUBLIC SALE
THURSDAY EVENING • FEBRUARY 19, AT 8:15

SALES CONDUCTED BY MR. O.
BERNET AND MR. H. H. PARKE



L.88100

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XVIII-XIX CENTURY PAINTINGS

INCLUDING EXAMPLES BY REYNOLDS · GAINSBOROUGH ·
KNELLER · HOPPNER · LELY · LAWRENCE · PANNINI ·
BEECHEY · COTES · ANGELICA KAUFFMANN · BENJAMIN
WEST · COROT'S ST. SÉBASTIEN SECOURU PAR LES
SAINTES FEMMES AND A FRIENDLY VISIT BY JOSEF ISRAELS

The Collection of

THE LATE ARTHUR TOOTH

*Sold To Liquidate The Stock of the New York Branch
of the Firm of Messrs. Arthur Tooth & Sons of London
By Order of the Executors of His Estate*

AMERICAN ART ASSOCIATION, INC.
MANAGERS



The AMERICAN ART ASSOCIATION, INC.

*Designs its Catalogues
and Directs All Details of Illustration,
Text and Typography*

THE ARTHUR TOOTH COLLECTION

THE firm of Arthur Tooth & Sons, Ltd., established in 1842 by the late Mr. Arthur Tooth, with branches in London and New York, has long been known as specialists in the masterpieces of the English Eighteenth Century School. On the recent death of Mr. Arthur Tooth, the friend and advising expert of a generation of New York buyers, it was decided by the Executors to close the branch at 709 Fifth Avenue, New York, and to liquidate at public auction its contents.

The paintings offered comprise therefore about eighty-five works, mainly of the English School, the attributions of which have been in every case given by the authority and under the hand of the late Mr. Arthur Tooth. A catholic range of artists includes the names of Reynolds, Gainsborough, Kneller, Lely, Lawrence, Hoppner, Beechey, Cotes, Angelica Kauffmann, West, Gilbert Stuart and others of minor note, many from well-known English collections or from the descendants of the sitters or their friends; as in the case of the Beechey portrait of the first Earl of Carnarvon obtained from the collection of the present earl, that of Admiral Keppel described in Graves and Cronin's *History of the Works of Sir Joshua Reynolds, P.R.A.*, and from the collection of R. F. Elwin, Esq., and the Hoppner purchased from the Right Hon. the Earl of Clarendon.

An important item is the famous Corot, "Saint Sébastien secouru par les Saintes Femmes," illustrated in the comprehensive book of Robaut (No. 2316), and which realized at the Vente Gellinard in 1888 and at the disposal of the Milliken Collection in New York in 1902 truly impressive figures. The Italian School is represented by a Panini bought from Lady Redhouse and four pictures of Venice by Marieschi; the Dutch by a Mytens and a Stevaerts, a small Van Goyen from the collection of the late Earl Cowley, a J. G. Cuyp and an important Josef Israels, "A Friendly Visit," one of the tragic masterpieces of this painter.

An interesting addition is a small charcoal drawing by Sir Edward Burne-Jones, made for the firm of Morris & Son as a design for a stained glass window, with directions for the coloring in the artist's own handwriting.



CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. Records: The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET,
HIRAM H. PARKE,
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.

INTELLIGENT APPRAISALS FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES AND
CATALOGUES OF PRIVATE COLLECTIONS

*A*PPRAISALS AND CATALOGUES. Together with the increase in exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

The AMERICAN ART ASSOCIATION, INC
MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK CITY

CATALOGUE

EVENING SALE

THURSDAY, FEBRUARY 19, AT 8:15 O'CLOCK

Catalogue Numbers 1 to 87 inclusive

JOHN McLURE HAMILTON

AMERICAN: 1853—

1—A SIXTEENTH CENTURY PAGE

(Panel)

Height, 22 inches; width, 8½ inches

LEANING with his right knee on a Louis XIII velvet chair, over the front of which falls a rose-crimson drapery, is a page in ruby and crimson doublet and plum-colored hose with a flat cap, his left hand grasping the hilt of a short sword, his soft, somewhat effeminate face concentrated in an expression of lovelorn reflection.

Signed at lower right, HAMILTON, 1887.

From the Collection of G. Metcalf, Esq., Stroud, Gloucester, England.

JOHN McLURE HAMILTON

AMERICAN: 1853—

2—LADY WITH A MANDOLIN

(Panel)

Height, 22 inches; width, 8½ inches

AGAINST an uncertain background of grayish-green, possibly a screen, is the erect figure of a young woman in a rose satin gown partly covered by an overdress and bodice of drab with puffed sleeves and low décolletage, holding lightly between her fingers a mandolin.

Signed at lower right, HAMILTON, 1884.

From the Collection of G. Metcalf, Esq., Stroud, Gloucester, England.

JEAN BAPTISTE MORREL

FRENCH: *d.* 1754

3—*STILL LIFE: STUDY OF FRUIT*

(Panel)

Height, 14¾ inches; width, 12 inches

FROM the right projects foliage bearing blackberries into the heap of grapes, peaches, apricots, vine leaves and orange berries, making a brilliant pattern of color before a stone balustrade surmounted by an urn and looking out over a green landscape. The fruit is tended by two butterflies, an obsequious snail and a *coccinelle*.

Signed to right of centre, J. MORREL, FECIT, 1736.

From the Collection of the late the Right Hon. Sir Henry Campbell-Bannerman, Prime Minister of England.

FRANCIS WHEATLEY, R.A.

ENGLISH: 1747—1801

4—*LADY FEEDING CHICKENS*

(Oval)

Height, 19½ inches; width, 15½ inches

IN a formal garden with winding paths leading away to a white stone mansion in the background, under a group of trees at the right, is a lady in a white dress with an orchid sash and a large felt hat, scattering corn from a basket in her left hand before a busy cluster of hen, cock and their brood of chickens.

Signed at lower left, F. WHEATLEY, 1782.

From the Collection of the late Sir Reginald Cox, D.L., J.P.

(Companion to the following)

FRANCIS WHEATLEY, R.A.

ENGLISH: 1747—1801

5—*LADY WATERING FLOWERS*

(Oval)

Height, 19½ inches; width, 15½ inches

At the corner of a garden path above a pond and flanked at the left by a tree and at the right by a brown stone plinth on which is an urn covered with creeper, is a lady in a full white dress with touches of rose-pink and a large feather hat, holding with her right hand her skirt and with the left watering from a can a struggling rose-bush on the plot by the stone base.

Signed at lower left, F. WHEATLEY, 1782.

From the Collection of the late Sir Reginald Cox, D.L., J.P.

(Companion to the preceding)

T. PEAT

ENGLISH: 1760—1810

6—*PORTRAIT OF A BOY IN BLUE WITH A HOOP*

(Oval)

Height, 17 inches; width, 14 inches

THE child is dressed in a blue coat with large white frilled collar falling over his shoulders; in his left hand he holds the rim of a hoop, in his right the hoop-stick. The fair hair is cut straight across the forehead and falls in curls at either side of a chubby face brightened with impudent brown eyes and roguish mouth; seen before a background of dark blue sky and sombre trees, the little figure is painted at three-quarter length and facing half-left.

Signed at lower right, T. PEAT.

From the Collection of the late Mrs. L. C. Hamilton, London.

(Companion to the following)

T. PEAT

ENGLISH: 1760—1810

7—PORTRAIT OF A BOY IN RED WITH A WHIP

(Oval)

Height, 17 inches; width, 14 inches

A SETTING similar to that of the preceding—dark trees and sky frame the three-quarter figure of a fair-haired boy in a scarlet coat decorated with brass buttons and with a broad white-frilled collar about the neck; the boy holds in his left hand a small whip and with wondering eyes and fine lips faces toward the observer.

Signed at lower right, T. PEAT.

From the Collection of the late Mrs. L. C. Hamilton, London.

(Companion to the preceding)

ÉTIENNE ADOLPHE PIOT

FRENCH: CONTEMPORARY

8—PORTRAIT OF A YOUNG LADY SKETCHING

(Circular)

Diameter, 31½ inches

A BACKGROUND of dark blue sky framed in an embrasure of dark wood-work; and brilliantly posed against this the seated figure of a beautiful young woman in a loose white dress facing right, the head glancing forward to the observer, the rounded bare arms extended at full length to support a crayon and sketching block at the extreme right. The light falls on the pretty face with its slightly uptilted nose and gray eyes and the coiled brown hair above it, and emphasizes the delicate modeling of the contours of the neck and arms displayed in innocent lavishness.

Signed below right wrist, A. PIOT.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

9—*THE RENDEZVOUS*

(Panel)

Height, 19 $\frac{1}{4}$ inches; length, 23 inches

At the foot of a short flight of steps is met the party of guests, men and women, in masquerade costume; they are massed in two groups on either side of the stairway, their dresses making a riot of gorgeous, almost formless color worked with the palette-knife into a real coherence of composition in tones, centering about a passage of brilliant cerise at the right.

From the Collection of the late Frank V. Burton, Esq.

JAN VAN GOYEN

DUTCH: 1596—1656

10—*FISHERFOLK ON THE SEASHORE*

(Panel)

Height, 10 inches; width, 9 inches

A SANDY shore, the foreground lighted with the rays of an invisible sun under a sky heaped with passages of threatening grayish-black cloud; in the distance at the left an arm of the sea, at the right the tower of a church. The assemblage is composed of seven figures of men and women, one of the latter holding a child in her arms; clad in drab costumes and standing on the waste ground under the mournful sky, the group has an appearance of melancholy inertia.

Signed at lower right with initials, V. G., 1635.

From the Collection of the late the Right Hon. Earl Cowley, Chippenham, Wilts, England.

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

11—*THE SETTING SUN*

(Panel)

Height, 7¾ inches; length, 13¾ inches

THROUGH a line of trees flung athwart the background and topped by a magnificent elm, are penetrating the rays of the dying sun, turning their foliage to a golden-brown and thrusting magnificent tints of fiery orange into the sky behind them; while in the foreground the sleepy river gives back in a subdued note the tonality and the massing of trees and sky.

Signed at lower right, C. DAUBIGNY, 1874.

FRANÇOIS HUYGENS

FLEMISH: 1820—

12—*FLOWERPIECE*

(Panel)

Height, 20 inches; width, 15 inches

HEAPED against the trunk of a tree intersected by the top of the panel is a brilliant bouquet of pink and maroon tulips, scarlet, pink and yellow roses, daisies, forget-me-nots, pansies, lilies-of-the-valley and narcissi, around which is hovering a black and white butterfly; on the ground crawling towards a patch of sunshine, a snail.

Signed on the tree, HUYGENS, '52.

From the Collection of the late the Right Hon. Sir Henry Campbell-Bannerman, Prime Minister of England.



HENRI HARPIGNIES

FRENCH: 1819—1916

13—*THE RIVER LOIRE, NEAR NEVERS*

Height, 15 inches; length, 21½ inches

IN the light of early autumn, under a blue, yet sunless sky, the river Loire appears across the right middle distance like a gray band between the flatly-sloping, sandy banks which rise up to low distant hills; while swaying in the wind in the rolling stubble land of the foreground are two pairs of poplars, already russet-hued and half bare of their leaves, towering mightily above the figures of two boys, waist-deep in the furze.

Signed at lower left, H. HARPIGNIES, 1905.



JOHN RUSSELL, R.A.

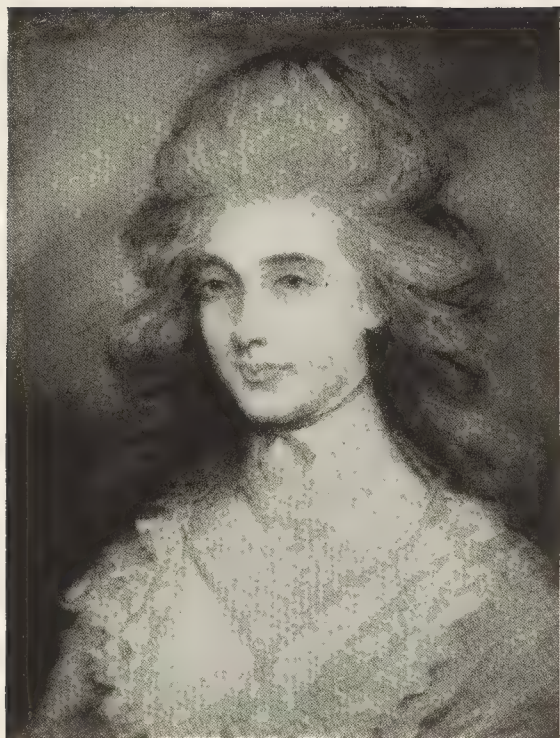
ENGLISH: 1745—1806

14—*PORTRAIT OF A LADY IN A SEA-GREEN DRESS*

(Pastel)

Height, 22 inches; width, 17½ inches

A BUST portrait of exquisite delicacy, of a young lady with a sea-green dress and white fichu; the face with the softness and contour of youth wreathed in a wealth of powdered hair. The eyes are gray, the perfect nose is straight and the lips a scarlet patch in the rose of the complexion.



JOHN JAMES MASQUERIER

BRITISH: 1778—1855

15—*PORTRAIT OF A LADY IN A WHITE DRESS*

Height, 21 inches; width, 16 inches

HEAD and shoulders portrait, against a green-gray background, of a young woman in a white frilled gown, the line of the bosom broken by the edge of a ribbon, a second tied somewhat incongruously around the neck. An unusual coiffure crowns the head, massed upwards to a point and falling in thick waves at either side of the fair face and taking attention from the delicate colors of the cheek and the russet-brown tender eyes.

From the Collection of the late Sir George Rhodes, Bart., London.

SIR EDWARD BURNE-JONES, BART., A.R.A.

ENGLISH: 1833—1898

16—*PENTECOST*

(Charcoal Drawing)

Height, 25 inches; width, 20 inches

IN the "upper room" (*Acts* 1:13) which is hung about with curtains and framed between slender columns, the apostles and Mary are gathered together with prayer and supplication, while in a glory appears to them from above the Holy Ghost in the form of a dove and "cloven tongues like as of fire" (*Acts* 2:3), so that their faces are filled with wonder.

This original cartoon of Burne-Jones is a design for a stained glass window carried out for the firm of Morris and Company, of which William Morris was the founder. On a strip pasted across the base of the drawing are directions in the handwriting of the artist relating to the color-scheme of the composition.

From the Collection of Harold Rathbone, Esq.

SEBASTIANO DEL PIOMBO (LUCIANI)

ITALIAN: 1485—1547

17—*POrTAIT OF A LADY WITH A BROWN HEADDRESS*

(Panel)

Height, 28 inches; width, 21 inches

AGAINST a background of dull olive-green a head and shoulders portrait of a young woman in a brown blouse with a lace scarf of the same color draped over the auburn hair, and a black cloak. The body is slightly turned towards the right but the head faces the observer, a powerful light from the left falling on a broad forehead, greenish feline eyes and nose of classic straightness, alluring lips and a youthful beauty of skin and contour.

? *Exhibited at the Art Treasures Exhibition, Manchester, 1857.*

From the Collection of Lady Arbuthnot, Ness Castle, Inverness-shire, Scotland.



GEORGE JAMESONE

SCOTTISH: 1586—1644

18—*PORTRAIT OF A COURTIER*

(Panel)

Height, 25 inches; width, 20½ inches

HEAD and shoulders portrait of a man of vigorous personality in the prime of life, the fine, full-blooded countenance, with its fair moustache and soft beard, crowned by a noble forehead and dark hair.

The painter, a pupil of Rubens at the same time as Van Dyck, resembles the latter so much in manner that he is known as the "Scottish Van Dyck." King Charles I sat to him for a full-length portrait in 1633.

From the Collection of Sir Gerald Codrington, Bart., of Dodington Park, England.

NATHANIEL HONE, R.A.

ENGLISH: 1717—1784

19—*THE COUNTESS OF SUTHERLAND*

Height, 24 inches; width, 19½ inches

THE sitter is seen with the face in complete profile to the left, the shoulders turned away from the observer and draped in a cloak and hood of gray taffeta, with a wisp of blue chiffon about the throat. The head is almost classic with the straight Greek nose, small mouth, finely molded chin and the brown hair dressed high at the back, though the nape of the neck is not left uncovered; and the expression of the face is indeed one of considerable charm in its perfect repose.

SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

20—*PORTRAIT OF CAPTAIN WATSON*

Height, 29 inches; width, 24 inches

THE gallant captain appears in a uniform coat of bright scarlet faced with emerald, with silver buttons and epaulettes and white sword-belt, and black stock, facing the observer with body slightly inclined to the left. A tousled mass of graying hair surmounts an oval face with deep-set eyes, slightly hooked nose and pursed lips set above a determined chin.

From the Brinckman Heirlooms, St. Leonards, Windsor, England.

JOHN N. SARTORIUS

BRITISH: 1755—1828

21—SPANIEL AND SNIPE

Height, 24½ inches; length, 29½ inches

A ROLLING plain rising gently at the right where in the middle distance stand two oak trees, and losing itself in the distance among hills of blue-green under a September sky filled with clouds, lilac where they stand against the sunlight. On the grass in the extreme foreground is a brown spaniel in full profile facing left and with a collar about his neck inscribed: VILLIERS, intently watching the flight of a snipe, which has started up from the reeds before its feet and appears at the upper left of the canvas.

Signed at lower left, J. N. SARTORIUS, P. 1791.

From the Collection of the Right Hon. the Earl of Clarendon, the Grove, Watford, England.

FRANCIS LEMUEL ABBOTT

ENGLISH: 1760—1803

22—MR. H. GOLDING

Height, 29½ inches; width, 24½ inches

IN double-breasted brown-black coat with gilt buttons, and white stock, the revers of the coat-collar sage-green in color and framing a head inclined to half left. A curiously appealing face, with a high noble forehead crowned by a white wig, a straight nose, shrewd eyes and a narrow mouth with a hint at once of strength and playfulness. It might have belonged, perhaps, to a later Samuel Johnson.

From the Collection of A. Hallett, Esq., Weymouth, England.

SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

23—*LADY WITH A GREEN SUNSHADE*

Height, 24 inches; width, 19 inches

SEEN at half-length and clad in a white dress emphasizing the lines of the figure and cut high at the neck, where it is edged with a tiny frill; around the shoulders a black lace scarf and on the head a straw sun-bonnet coquettishly adorned with a green ribbon. In the right hand is carried an olive-green sunshade, the form of which is lost among the dark foliage of a tree massed behind the head and framing at the lower left a vista of garden landscape terminated in the far distance by a white house. The lady is young, blonde, blue-eyed and, judging by the *moue* on the lips, somewhat flighty; but a fair creature.

From the Collection of H. de Beaumont Randolph, Esq., Yate House, Yate, Gloucestershire, England.

ROBERT EDGE PINE

ENGLISH: 1742—1790

24—*PORTRAIT OF DAVID GARRICK, 1765*

(Oval)

Height, 29½ inches; width, 24½ inches

HEAD and shoulders, facing the observer; the right hand is carried up to the chest and holds a bundle of MSS. He wears a plum-violet coat with lace ruffles and jabot, and white bob-wig. The face is full, somewhat florid, and severe, the lips being pressed tightly together and the brows knitted; altogether, the face of a man at once obeyed and indulged.

Another portrait of Garrick by the same artist is in the National Portrait Gallery, London.

THOMAS HUDSON

ENGLISH: 1701—1788

25—FRANCIS BASSET, ESQ.

Height, 30 inches; width, 25 inches

THE rubicund gentleman in middle age, in a light gray coat with indigo-blue facings embroidered with interlinings of silver braid is painted at half-length facing the observer against a neutral background, the light falling from above on to his right shoulder, a cocked hat under his left arm. Gray-brown eyes, a full nose and thin compressed mouth, double chin and gray wig added to a fiery complexion are combined into a very presentable example of the sturdy and unemotional English squirearchy of the eighteenth century.

From the Collection of his descendant, A. F. Basset, Esq., Tehidy Park, near Camborne, Cornwall, England.

FRANCIS COTES, R.A.

ENGLISH: 1726—1770

26—LADY MARY CHURCHILL

Height, 30 inches; width, 25 inches

HALF-LENGTH figure in a dress of blue, standing, her head and shoulders lightly shrouded in a gauze scarf embroidered with gold quatrefoils; her head rests lightly on the fingers of her right hand, the right elbow and left arm leaning on an open folio of music. The oval face framed in fair ringlets and is distinguished by a pair of fine deep blue eyes, a straight well-formed nose and a small mouth, the whole expression being of an understanding of sentiment coupled with a ready cynicism.



JOHN OPIE, R.A.

ENGLISH: 1761—1807

27—*PORTRAIT OF A GENTLEMAN IN BLACK*

Height, 29½ inches; width, 24½ inches

AGAINST a background of ruddy brown is the half-length figure of a man clad in a sombre black coat buttoning to the neck, facing the observer; his right hand is carried up to, and caresses the rounded chin of a face somewhat puffy from good living; the curly dark hair fringing it on either side in luxurious whiskers.



F. HOW

ENGLISH: (?) 1645—1665

28—*THE LADY OF THE PEARLS*

Height, 30 inches; width, 24 inches

AN oval wreathed medallion holds a half-length portrait of the sitter, a young woman in a dress of white with ochre-brown sleeves and black overbodice, the low neck-line of the dress leaving to view her white shoulders and the column of her throat, which sustains a head of exquisite beauty.

From the Collection of the late Francis Ricardo, The Friary, Old Windsor, Berks., England.



JOHN OPIE, R.A.

ENGLISH: 1761—1807

29—*YOUNG GIRL HOLDING A PORRINGER*

Height, 30 inches; width, 25½ inches

BACKGROUND of blue sky and wooded landscape are seen at the lower right, before which is the seated three-quarter figure of a child of perhaps seven years of age, in a low peasant bodice and skirt of dull scarlet, holding in her right hand a spoon and in her left a bowl of brown earthenware. A strong light from above falls on the soft childish features—the large blue eyes and fresh complexion and the full red lips of the country-bred maiden—and on a wealth of fair hair cut straight across the forehead and drooping in tender waves over the little shoulders.



SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

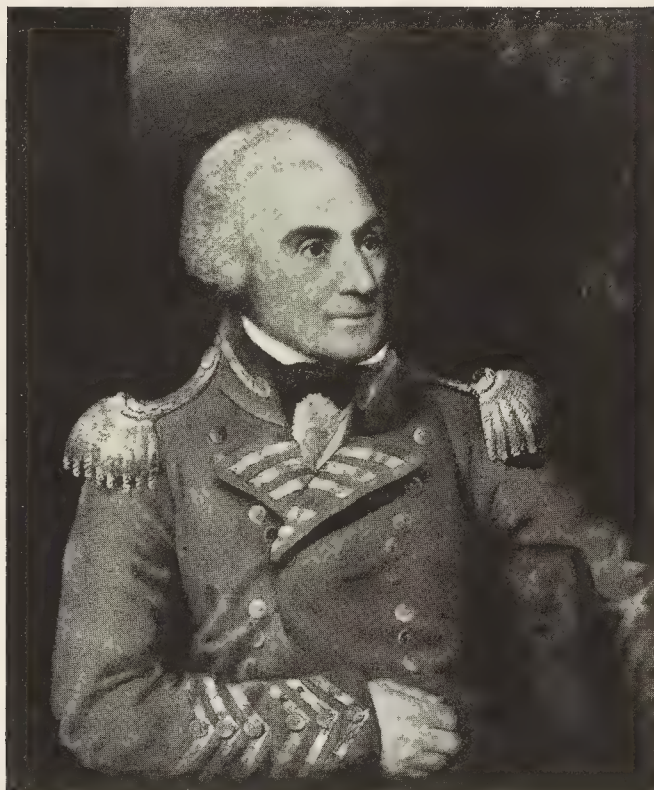
30—MISS JANE ASHTON

Height, 30 inches; width, 24½ inches

THE head of the sitter is supported in the right hand, the right elbow resting on a pedestal at the left above which is hung a russet-brown drapery; seen in half-length facing the front, she is wearing a dress of mazarine-blue with a spray of roses at the breast and full ruffles of white chiffon at the wrists. The dark brown hair is dressed in a pyriform mass, bound with pearls and a knot of blue ribbon.

From the Collection of the Rev. John Francis Ashton.

of Ashton at Portsmouth 1780



JOHN HOPPNER, R.A.

ENGLISH: 1758—1810

31—AN OFFICER OF THE ROYAL WEST KENTS (97th Foot)

Height, 29 $\frac{1}{4}$ inches; width, 24 $\frac{1}{2}$ inches

STURDY half-length figure facing front, the head turned to half right, against a dark greenish variable background; in a coat of vivid scarlet with blue facings and silver buttons and braid, the collar open at the front to display a black and white stock. A white bob-wig falls back from the sloping forehead; the ruddy, sympathetic face is lit by brown eyes deep set with bushy eyebrows, the nose is full and straight, the mouth reticent, even whimsical.



SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

32—LORD BERESFORD HOPE

Height, 33 inches; width, 27 inches

HEAD and shoulders portrait, the head facing half-right, of the sitter in a brown coat, on the left breast the star of an order, the whole of the dress being in a partly finished condition. A fine head is, however, completed—bald at the top, with gray hair and whiskers fringing the rugged old face with its steady gray eyes, fine nose and kindly lips above a chin of great strength.

From the Bedgebury, Kent, Collection.

ANGELICA KAUFFMANN, R.A.

ENGLISH: 1740—1807

33—*A YOUNG LADY AS SOPHONISBA*

Height, 32½ inches; width, 25½ inches

BEFORE an aperture, through which appears the night sky, is the half-length figure of a woman, her right hand resting on a small urn. She is clad in a décolleté of ochre-yellow shot silk which leaves her bosom and right forearm bare, and is draped in a cloak of mazarine-blue. The hair, dressed in curls to a point above the forehead, holds a pearl ornament and veil and falls in plaits at either side of a florid, somewhat vapid face of which the unintelligent eyes are barely compensated by the small red voluptuous mouth—a masterly definition by the painter of her character.

From the Collection of the Right Hon. The Earl of Clarendon, The Grove, Watford, England.

BERNAERDT DE BRIDT

FLEMISH: 1688—1722

34—*SPANIEL WATCHING DEAD GAME*

Height, 34¼ inches; width, 27¼ inches

A BROWN and white spaniel peering towards the observer over a heap of small dead game birds and from behind the grotesquely contorted body of a hare strung up by the right hind foot to a tree, the lower branches of which form a curtain for a vista of romantic landscape at the left; at the right a thistle.

Signed at lower left, B. DE BRIDT.

REV. W. PETERS, R.A.

ENGLISH: 1742—1814

35—*SLEEPING FLOWER GIRL*

Height, 34 inches; width, 26 inches

THE three-quarter length figure of a young girl in white, a low blouse leaving open her neck and breast, is sharply defined against a dark background relieved at the right by a patch of sky; a rose-crimson hood has fallen away from her fair hair and her eyes are closed as a weary head droops on to her right shoulder, over the left arm hanging forlornly a basket of wild flowers.

From the Collection of the late Weedon Grossmith, Esq., London.

PHILIPPE MERCIER

FRENCH: 1689—1760

36—*THE HOUSE OF CARDS*

Height, 33 inches; length, 38 inches

Two dainty figures of children, dressed in the fashion of their elders of the mid-eighteenth century, are posing with the conventional artificiality of the period behind a gilded tabouret on which has been precariously erected a small and extremely rickety house-of-cards, the girl in a white dress being in the act of completing the third story while her brother in a maroon coat maintains his left hand poised threateningly from behind over the doomed structure. The floor of the scene is of mosaic stone and the background the base of a huge column at the right partially obscuring a wooded landscape.

From the Collection of Lieutenant Colonel The Hon. Sir William Carrington, G.C.V.O., K.C.B., London.

17 12 1876

JEAN GOSSART MABUSE

FLEMISH: 1472—1533

37—*MADONNA AND CHILD*

(Panel)

Height, 34½ inches; width, 25½ inches

THE Virgin is clad in a dress of deep olive-black edged with gold and with a lace yoke; her head is adorned with pearls and precious stones and a long headdress falls away from behind the flat brown hair. In the crook of the right arm she holds the Child, who wears a single garment—a white shift falling away from the right breast; his right hand is idle, while the left holds a gold thread, doubtless of some mystical significance. The faces of both mother and fair-headed child are full and round, with large blue eyes and a perfect serenity of expression by which a certain family resemblance seems nevertheless subordinated to the spiritual qualities inherent in each.

JACOPO MARIESCHI

ITALIAN: 1711—1794

38—*THE RIALTO, VENICE*

Height, 24½ inches; length, 38 inches

THE dark green waters of the Grand Canal flowing between lines of houses of which that at the right, curving out of sight behind the arch of the Rialto bridge, is in full sunlight, and that at the left in deep shadow. On the water gondolas and sailing craft, in the right foreground a small barge loaded with barrels of wine, the whole sharply defined under an almost cloudless blue sky.

From the Collection of the late Sir Bernard Oppenheimer.

JACOPO MARIESCHI

ITALIAN: 1711—1794

39—*THE PIAZZETTA DI SAN MARCO, VENICE*

Height, 24½ inches; length, 38 inches

THE prospect looking across the Piazzetta towards the Molo; at the left the Doges' Palace, at the right the low pile of the Old Library with its long line of figures surmounting the balustrade, and at the edge of the canvas the slender bulk of the Campanile, the shadow of which falls across the structure, a square scaffolding projecting into the clear blue of the sky and breaking the severe vertical line darkening the margin of the scene. In sun and shadow the strolling figures of citizens.

From the Collection of the late Sir Bernard Oppenheimer.

JOSEPH HIGHMORE

ENGLISH: 1692—1790

40—*A GARDEN PARTY*

Height, 28½ inches; length, 38 inches

A LANDSCAPE rich with woodland, graceful trees massed at left and right and between them a long prospect terminating in a cloud-filled horizon. In the foreground at the right the ruins of a Corinthian temple, at the left a table at which are seated two cavaliers and three ladies in eighteenth century costume who are waited on by a page carrying wine; the gentlemen are smoking churchwarden pipes, the ladies conversing animatedly in the bright sunshine of a warm afternoon.

Collection of William Angerstein, Esq., Weeting Hall, Norfolk, England.

Collection of the late Mrs. C. Adair, Portman Square, London.

JOHN HAYLS

ENGLISH: 1600—1679

41—*LADY NORREYS, WIFE OF SIR EDWARD NORREYS*

Height, 29 inches; width, 24 inches

HEAD and shoulders to the left, the face turned towards the observer, of a fair woman of the early thirties, in a *décolleté* of sky-blue silk, with slashed and puffed sleeves. She wears a collar of pearls about her neck, pearl earrings and a hair ornament at the back of her long curls; the eyes are large and blue, the nose straight, the lips sensuously full.

This artist was a contemporary and powerful rival of Lely; he was frequently referred to by Pepys and is represented by a portrait of the diarist, executed by him, in the National Portrait Gallery, London.

BENJAMIN WEST, P.R.A.

AMERICAN: 1738—1820

42—*VENUS COMFORTING CUPID*

Height, 30 inches; width, 25 inches

THE two divinities—like mother and child—are grouped in an embrace, the bare body of the winged boy at the left, his quiver draped in scarlet, pressed against the bosom of Venus, whose right hand caresses his hair. The auburn goddess, her head bound in a blue fillet, her dress of olive-green, looks tenderly at the boy, comforting him and letting her crimson roses drop through her left arm as she touches his hand with her soft fingers.

The Anacreontic legend of the Venus comforting Cupid after the sting of a bee was a favorite subject with the artist, who painted several variations of it from the inspiration of different English translations.



ENGLISH SCHOOL

XVIII CENTURY

43—HORSE AND FOAL IN A LANDSCAPE

Height, 36½ inches; length, 48 inches

A CHESTNUT horse seen in full profile facing left and a brown foal with its hind quarters towards the observer, its head turned to gnaw a leafy branch, are standing before a pool circumscribed by low rolling grassland, sunlit, with billowy masses of rain-clouds in the middle distance. The light falls on the satiny bodies of the horses so that the grace and play of their muscles are finely visible.

From the Collection of the Right Hon. Earl of Clarendon, The Grove, Watford, England.

JOHN OPIE, R.A.

ENGLISH: 1761—1807

44—CHILDREN PLAYING CARDS

Height, 27 inches; length, 35½ inches

A VAST deal of gambling is going on between two small boys seated opposite each other at a table; he at the left in chocolate-brown coat with black cape and lace collar, his adversary in an olive-drab garment open at the throat and touched with white, while behind the former is the profile head of a small girl in a green velvet dress maintaining an independent place at the table by the aid of her right elbow. The first player, whose chubby face is lighted with a smiling expression of approaching triumph, holds a number of cards in his left hand while his right exposes with some assurance the King of Clubs; the other small boy, his cheeks puffed out and his lips protruded with an expression of weary solemnity and both arms on the table, flourishes a Five of Diamonds.

JACOPO MARIESCHI

ITALIAN: 1711—1794

45—SANTA MARIA DELLA SALUTE, VENICE

Height, 24½ inches; length, 38 inches

AT the eastern end of the Grand Canal, which runs athwart the canvas, is the Romanesque church of Santa Maria della Salute, its square central campanile hung with two banners; the great waterway and the side canal are almost deserted in the afternoon sunshine, the only activity being displayed by the gondoliers at the quay in the left foreground, who are vigorously doing nothing.



JACOPO MARIESCHI

ITALIAN: 1711—1794

46—*THE GRAND CANAL, VENICE*

Height, 24½ inches; length, 38 inches

AT the right the steps to the Cathedral of San Marco, the end of the façade of the Palace of the Doges being visible on the left of the picture, for one is looking along the Canal itself. Gondolas and feluccas float on the waters which so many painters have been impelled to render in tones of an almost emerald green, and the sun shines lustily on the lines of white buildings and the campanili of the churches.

FRANCIS COTES, R.A.

ENGLISH: 1726—1770

47—*PORTRAIT OF A GENTLEMAN IN A BLUE BRAIDED
COAT*

Height, 49 inches; width, 40½ inches

AN indolently upright figure in a deep blue coat and vest and knee-breeches sprigged with gold, with white at the throat and wrists; in three-quarter length, the left arm resting on the tablet of a marble pedestal, before a gray fluctuating sky curtained with trees at the lower left and upper right. An oval sensitive face and curly hair fluffed out above the ears, the eyes hazel-brown, the nostrils sensitive, the mouth small and perhaps indulgent—on the whole probably a lawyer with a taste for the fashionable life.

JOSEPH HIGHMORE

ENGLISH: 1692—1780

48—*HENRIETTA, COUNTESS COWPER*

Height, 49 inches; width, 39½ inches

A NOBLE lady, robed somewhat audaciously in vivid scarlet fringed with white lace, which sets off her black hair admirably and puts warmth into the pale oval of her face, is seated in a gilded chair, her left forearm resting on the table, facing the observer; at her breast is a corsage, her right hand a little self-consciously grasping a mass of dog-roses symbolizing, no doubt, Pastoral Innocence. This, unfortunately, is belied by the bold and masterful expression of her face, the gray eyes looking fearlessly out from beneath thick eyebrows, almost masculine in cast, the mouth intelligent, the poise of the head determined. At the right an embrasure permitting glimpses of a formal garden.



PRINCE HOARE

ENGLISH: 1755—1834

49—*PORTRAIT OF THE ARTIST, AGED THIRTY*

Height, 29 inches; width, 24 inches

THIS brilliant piece of virtuosity—nothing less—has, doubtless with the most flattering accuracy, a profile portrait to the left of a young man in a wine-red coat, with white ruffles and stock; the long fair hair is neatly brushed back from the forehead above a face of admirable purity, the hands laid together on a table littered with books and palette in a most carefully arranged carelessness.

From the Collection of the Rev. John Francis Ashton.



JOHN HOPPNER, R.A.

ENGLISH: 1758—1810

50—*LADY JANE MILDMA*

Height, 29½ inches; width, 25½ inches

AGAINST a turbulent background of scarlet drapery is the half-length figure of the young woman in a brown dress cut in a low V at the neck, the bodice fastened over an undergarment of white; the right arm bent and resting on the tablet of a green marble pedestal. The scarlet warms the cheeks into a vivid glow, which is echoed on the full lips and in the color of the red beads strung about the throat, under the contrasting mass of thick brown hair coiled low on the forehead above the frank gray eyes; these same lips, however, betray a kind of dissimulated petulance born, possibly, of the beauty and rank of their possessor.

From the Collection of the Right Hon. The Earl of Clarendon, The Grove, Watford, England.



FRANCIS COTES, R.A.

ENGLISH: 1726—1770

51—MRS. CARMICHAEL

Height, 49 inches; width, 39 inches

LEANING against a balustrade over which is thrown drapery of Venetian red and clad in a white muslin dress embroidered in gold with sprays of flowers, is poised the figure of a lady facing the observer and seen in three-quarter length against a background of troubled sky, fringed at the left with forest, at the right with foliage set uncertainly behind a steep rise. Her tawny complexion, black eyes and long black hair offer marked evidence of East Indian descent; or it may be that the dress and the pearls about the neck and wrists and swathed in the hair are placed by the fantasy of the painter on a woman of the Latin races, the purity and serenity of whose face had recalled to him the mythical beauties of the East.



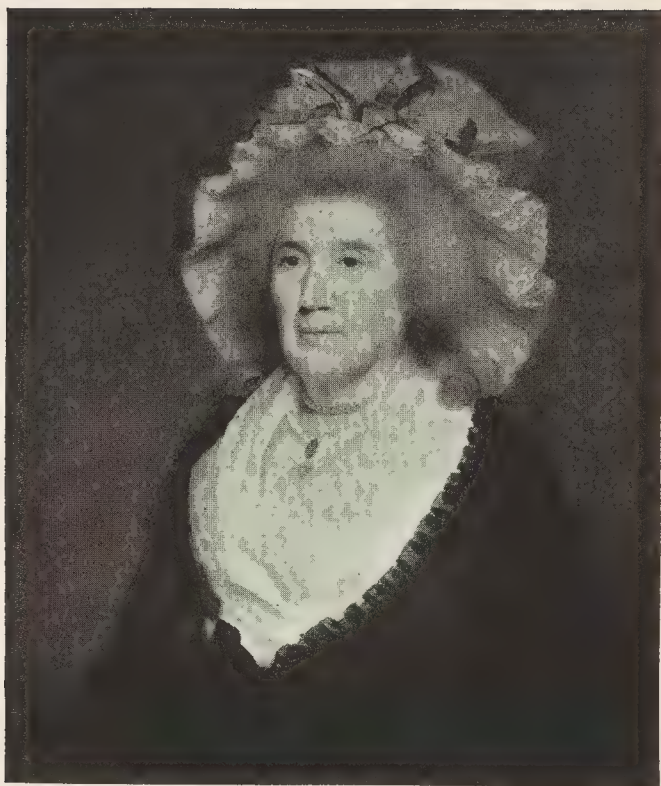
GEORGE WATSON, P.R.S.A.

SCOTTISH: 1767—1837

53—MISS CARMICHAEL OF DUMFRIES

Height, 29 inches; width, 24 inches

BEFORE a deep-toned crimson drapery, partly veiling a nocturne. The young woman, clad in white in the simple fashion of the Empire, is seated facing the observer, her right shoulder and bent arm wrapped in a scarlet-hued scarf; the beautiful face, with its delicate lips and chastened eyes, expresses the most spiritual sorrow.



GILBERT STUART

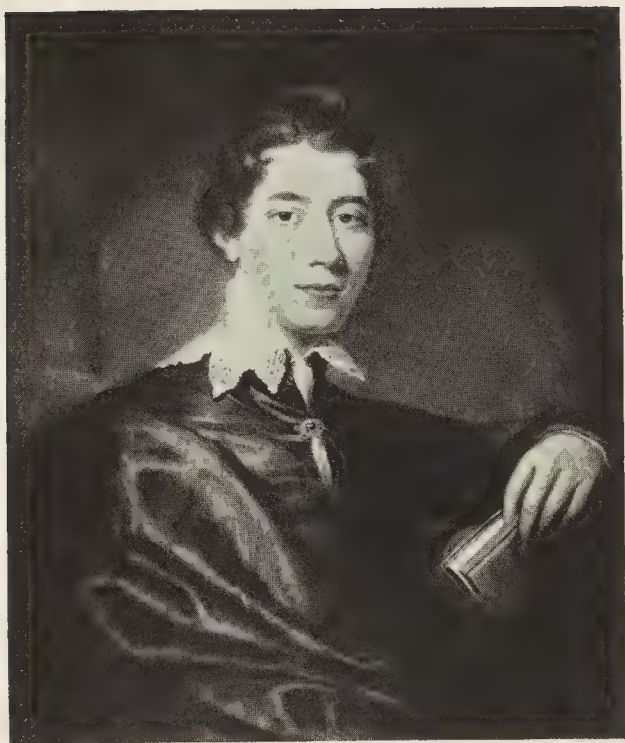
AMERICAN: 1754—1828

54—*LADY BARTLAYER*

Height, 29 inches; width, 24½ inches

THE old lady is ceremoniously dressed in black satin, with a white crêpe fichu and an enormous lace mob-cap covering her plentiful gray hair; round her neck is a collar of pearls. Despite her age, her face is yet firm and strong in its expression; the thin mouth, long aquiline nose and fine eyes invest it with a feeling of marked aristocracy, and the head is carried high.

From the Collection of Miss Blackburn, Newcastle-on-Tyne, England.



JAMES NORTHCOTE, R.A.

ENGLISH: 1746—1831

55—WILLIAM HENRY CHICHELE PLOWDEN

Height, 29½ inches; width, 24½ inches

IN a chair covered with dull crimson with a drapery of the same at the right of the canvas is seated, facing right, the figure of a young man in a plum-violet dress clasped with a brooch and with a Vandyked lace collar, his head turned towards the observer.

Signed at lower right, JAMES NORTHCOTE, PINXT, 1814.

The fifth son of Richard Plowden, Esq., he was born April 21, 1787, at Ewhurst Park, Hampshire; becoming J.P. and LL.D., he was from 1841 to 1854 Director of the East India Company and during part of the same time member of Parliament for Newport, Isle of Wight, dying in March, 1880.

Exhibited at the Royal Academy 1815, No. 236.

From the Collection of Lady Plowden, Aston Rowant House, Aston Rowant, Oxon, England.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

56—ADMIRAL THE HON. AUGUSTUS KEPPEL

Height, 30 inches; width, 25 inches

HEAD and shoulders figure within an oval, in naval uniform with gilt buttons and braid and white collar, head facing half-right and lighted strongly from the left. The face is full, somewhat fleshy, but acquires added strength from the contrasting lighting of the right and left sides; the eyes are brown, the nose rounded, the lips slightly pursed, hair blond—the expression of the sitter, one of Reynolds' favorite subjects, that of an obstinate figure not unmarred perhaps by an indulgence in good living.

A brochure to be sold with the picture and signed by W. McKay and William Roberts, reads in part as follows: "Sir Joshua Reynolds probably painted more portraits of this distinguished naval officer than of any other person. These portraits range in date from that painted by young Reynolds at Minorca in 1749 down to 1780, six years before the Admiral's death. The earliest of these is illustrated and described in the first volume of the Walpole Society, 1912; and perhaps the most famous of all is Lord Rosebery's whole length, which launched Reynolds successfully into the world as a fashionable portrait painter, and was painted in 1752-3, soon after the artist's return from Rome. . . . This portrait (the above) was presented in 1820 to the Rev. Robert Fountaine Elwin, Rector of Wilby and Hargham, Norfolk, by William Charles, the Earl of Albemarle, the oldest son of the Admiral's eldest brother. The Rev. Mr. Elwin exhibited it at the British Institution in 1847, No. 139; and the portrait is duly recorded in Graves and Cronin's 'History of the Works of Sir Joshua Reynolds, P.R.A.,' p. 544. . . . The Hon. Augustus Keppel was the second son of William, 2nd Earl of Albemarle. . . . He was born on 2 April 1725. . . . In June, 1778, Keppel was placed in command of a fleet of twenty ships of the line . . . was twice first Lord of the Admiralty and was created Viscount Keppel on 22 April 1782. He died unmarried on 3 October 1786."

British Institution, 1847 (No. 139).

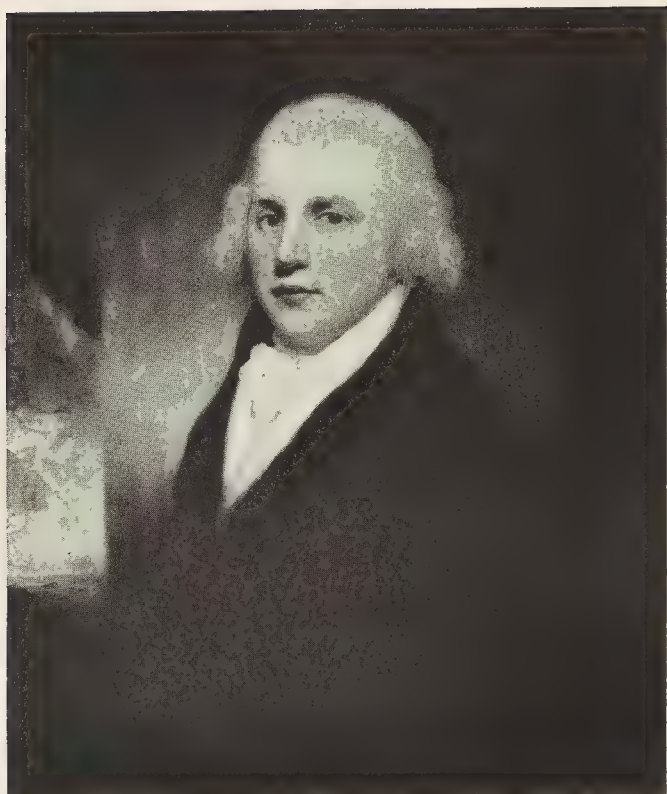
Recorded in Graves & Cronin, "History of the Works of Sir Joshua Reynolds, P.R.A.," page 544.

From the Collection of R. F. Elwin, Esq. (See above.)

(Illustrated)



No. 56—ADMIRAL THE HONORABLE AUGUSTUS KEPPEL
(*By Sir Joshua Reynolds, P.R.A.*)



GILBERT STUART

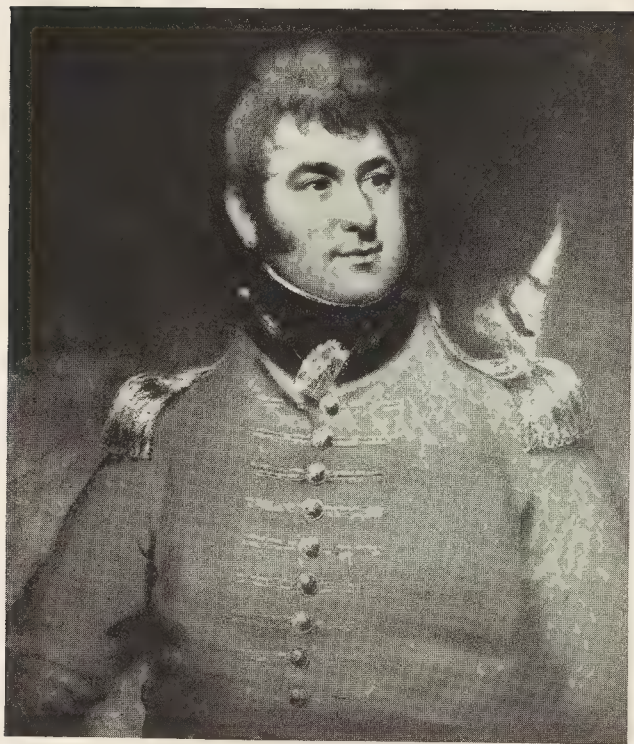
AMERICAN: 1755—1828

57—CHARLES DRUMMOND, ESQ.

Height, 30 inches; width, 25 inches

HALF-LENGTH to the left, the head turned to face the observer, of a gentleman clad in a chocolate-brown coat, white vest and stock; against a conventional neutral background, with crimson drapery. In appearance he is of early middle age, with fine lips and handsome features, which are topped by a somewhat unkempt gray wig—or perhaps his own long hair.

From the Collection of the Countess Beauchamp, of Madresfield Court, Malvern, England.



SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

58—GEN. SIR THOMAS PICTON

Height, 30 inches; width, 25 inches

At half-length, in scarlet coat with silver buttons and epaulettes and black facings and stock, facing the observer, the head inclined somewhat to the right. It is a curiously shaped head, reminiscent of that of Louis Philippe and crowned by an unkempt mass of iron-gray hair, once auburn, on the evidence of the luxuriant side-whiskers; full cheeks, resolute eyes and a delicate, almost feminine mouth, form the composite personality of the turbulent Peninsular leader.

From the Collection of Major Campbell.



THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1888

59—(ISABELLA, LADY MOLYNEUX)

Height, 30 inches; width, 25½ inches

Bust portrait within an oval, and facing the observer, of a distinguished lady in middle age, her coiffure of powdered hair surmounted by a lace cap and black osprey. She is robed in a dress of peacock-blue and white striped silk bordered with frills of lace, around her neck another frill, together with ruched ribbon of the same hue. An aristocratic face has fine eyebrows arched above blue-gray eyes, straight nose and delicate mouth, ears with pearl earrings and a well-founded expression of the dignity of aristocracy.

"Isabella, Lady Molyneux, afterwards Countess of Sefton—by T. Gainsborough, R.A."—This note above the signature of Algernon Graves on the photograph to be offered with the canvas.



ALC
SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

60—MRS. NESBIT

Height, 35 inches; width, 27 inches

THE famous beauty is sitting under the protection of a tree of which the mass of black-brown foliage covers almost entirely the back of the canvas except for a glimpse of blue sky at the left. The face is one of the most beautiful that has come down to us on the canvases of the painters of the century—a perfect oval, with mild blue eyes and straight nose, slightly bow-like mouth and a fair complexion below wavy dark brown hair dressed with a veil; a graceful neck is set on white shoulders and a youthful bosom in pale splendor before the darkness of the background. On her lap is a white cat.



JAN GERRITS CUYT

DUTCH: 1575—1649

61—*PORTRAIT OF A CHILD WITH A FAN*

(Panel)

Height, 42 inches; width, 29½ inches

AGAINST a tremendous background of trees, dark valley and sky is standing the little figure in its stiff dress of olive-green, with lace cap, cuffs and collar, laden with jewelry and confined with starch; in her right hand she holds a small ostrich fan, in her left a twig with cherries on it, and standing with her feet planted well apart, gazes from the canvas with an expression of the calmest and most fascinating solemnity.

Dated at lower right, 1641.



SIR GODFREY KNELLER, BART.

ENGLISH: 1646—1723

62—THE HONOURABLE MRS. MOHUN

Height, 42 inches; width, 31 inches

A YOUNG woman of great beauty, in a loose white dress with a cloak of royal blue hanging loosely from her left shoulder across to her right side, and holding a *bergère* hat; painted at half length and caressing with her left hand a lamb. A satirical pose when contrasted with the voluptuous feeling expressed in the fine face and bosom, like the bunch of wild flowers fastened in the long brown hair.

Signed at lower right, G. KNELLER.

From the Collection of Mrs. C. Adair, London.

JONATHAN RICHARDSON

ENGLISH: 1665—1745

63—JACOB TONSON, BOOK SELLER

Height, 49½ inches; width, 40 inches

THE vendor of books and pamphlets is sitting with some self-consciousness in a crimson chair facing half-right, his left arm resting on a table. He wears a sapphire-blue velvet coat with lace at the wrists, and breeches and a white scarf falling down from the knot at the neck and glimpsed between the Brandenburgs of the coat. On the forehead topping a plump ruddy face is a shapeless cap—resembling a night-cap—of crimson; his countenance is resolute and intelligent in the glance of the gray hair and eyes and the firmness of the lips above the strong chin.

A note on the back of a photograph to be given with this picture and signed by Algernon Graves, Oct. 22, 1919, reads in part as follows: "This is a portrait of Jacob Tonson, a celebrated book seller. . . . The Duke of Somerset was the first member [of the Kit Cat Club] to sit for his portrait to Sir Godfrey Miller, which he presented to Tonson [the secretary of the club] and induced the other members to do the same. The collection remained at Barn Elms until his death when they were inherited by a Mr. Baker in whose family they are at the present time. This picture is a fine specimen of the work of Jonathan Richardson at whose sale in 1772 it was probably sold."

*From the Collection of the Right Hon. Lord Redesdale, Batsford Park,
Gloucestershire, England.*



No. 63—JACOB TONSON, BOOK SELLER
(*By Jonathan Richardson*)

SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

64—HENRY HERBERT, 1st EARL OF CARNARVON

Height, 51 inches; width, 41 inches

IN a scarlet chair of state under a canopy, is seated the figure of the nobleman clad in black with knee-breeches and white lace at the throat, holding loosely in his right hand a leather volume and facing half-right. A remarkably fine head this, with a wealth of understanding playing on the features; the eyes gray, the nose large and slightly aquiline, the lips parted as if in reflection and the high forehead encircled by long gray hair framing the ruddy complexion.

From the Collection of the Earl of Carnarvon, Bretley Park, Burton-on-Trent, England.

(Illustrated)



NO. 64—HENRY HERBERT, 1ST EARL OF CARNARVON
(By *Sir William Beechey, R.A.*)

JOSEF ISRAELS

DUTCH: 1824—1911

65—A FRIENDLY VISIT

Height, 39 inches; length, 51 inches

THE shrunken figure of the sick man is huddled up among the coverlets and the giant pillows of a cot built into the timber wall of the hovel; sunlight falls pitilessly on the invalid, on the rude table at the left with its bowl of gruel, spirits and lemon and on two figures at the right, arrested in a look of dumb pity. The hale man himself, almost broken in a struggle with oncoming age, the gnarled hands and wasted face thrown sharply into prominence by the merciless light, is seated on a rush chair gripping a staff; behind him at the right the standing figure of the daughter of the dying man, holding in her left hand a stoneware jug, peers stolidly at the passive form, steadfast in its helplessness of fixed gaze and grasp, like a symbol of eternal suffering.

Signed at lower left, JOSEF ISRAELS.

Cf. Eisner, "Josef Israels" (1924), Pl. LXXIV.

Exhibited at Liverpool, Autumn Exhibition, 1923.



No. 65—A FRIENDLY VISIT
(By Josef Israels)



JAN MYTENS

DUTCH: *dec.* 1672

66—*PORTRAIT OF A MAN*

Height, 50 inches; width, 40 inches

THREE-QUARTER length figure of a man in a black cut velvet garment, with white ruff and cuffs, leaning against a table at the right, on which is deposited his black steeple-crowned hat; in his left hand he carries gloves. The face is mature, with a long, somewhat bulbous nose, fair moustache and Vandyke beard, framed by dark brown hair cut in the fashion of the time; the expression serious and concerned.

Signed with initials, J. M. at middle right and dated 1648

From the Collection of William Vivian, Esq., London.



ANTONIS PALAMEDESZ (STEVAERTS)

DUTCH: 1600—1673

67—*PORTRAIT OF A SCHOLAR*

Height, 34 inches; width, 27 inches

SEATED half-length figure, facing the observer, of a man of middle age, with a shrewd face enlivened by penetrating gray eyes, and long brown hair curling over his shoulders. He wears a black gown, with white bands and cuffs, and his right arm rests on the arm of his state chair visible as a carved chimera head; conventional background of dark clouds and landscape.

Signed at upper left, PALAMEDES PINXIT, 1672.

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

68—*SAINT SÉBASTIEN SECOURU*

PAR LES SAINTES FEMMES

Height, 51 inches; width, 33½ inches

THE Emperor Diocletian, having vainly exhorted with Sebastian to cease his attempts at proselytising his subjects, ordered him to be taken out and bound to a stake and there shot to death with arrows. The archers leaving him for dead in the forest, he was found by Irene, a holy woman, and her companion and nursed back to life, when he had the audacity to return and confront the Emperor, who had him beaten to death with rods.

The canvas portrays the rim of the forest, the ground rising steeply at the right; on the left, at the edge of the silvery horizon, are visible the slowly receding figures of the mounted archers. Under the birches in the foreground, the nude and sorely wounded Sebastian is lying on a sheet spread by Irene, the two women, thickly gowned and hooded, engaged in removing the arrows from his body and in washing the wounds. Above them, among the delicate foliage dimly pierced by the blue of the sky, float two cherub figures in benediction, one holding a wreath, the other a calamus.

Signed at lower right, COROT.

Illustrated and authenticated in Robaut, Vol. III, No. 2316.

Exposition Universelle de 1878.

Vente Gellinard, 1888.

Exposition centenaire Corot, 1895.

Collection Desfossés, 1899.

E. F. Milliken Collection, New York, 1902, purchased by Cottier.



NO. 68—SAINT SÉBASTIEN SECOURU PAR LES SAINTES FEMMES
(By Jean Baptiste Camille Corot)

JOSEPH WRIGHT (OF DERBY), A.R.A.

ENGLISH: 1734—1797

69—*MARIA AND HER DOG SYLVIO*

(From Sterne's "*Sentimental Journey*")

† 62 1/2 x 45 1/2

Height, 62 inches; width, 45 1/2 inches

IN a romantically painted woodland landscape, on the top of a hill overlooking a rolling valley, is the heroine, seated on a bank, facing left, her head in her left hand, her knees crossed. She is clad in a loose white robe falling away from her shoulders, with a gray scarf, and her bare feet are encased in sandals; they are the subject of the admiring attention of the white Skye terrier Sylvio. Her soft young features bear an expression of almost painful earnestness, and her discarded flageolet droops in her right hand.

Exhibited at the Royal Academy, 1781.

Engraved by J. R. Smith.

Fine Arts Exhibition, 1870.

Joseph Wright Exhibition at Derby, 1883.

Old Masters Exhibition, Royal Academy, 1886.

See Bemrose's Life of Wright of Derby (to be sold with the picture) where it is illustrated and described in the text.

Academy of Arts, London



NO. 69—MARIA AND HER DOG SYLVIO
(By Joseph Wright, A.R.A.)

THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

70—MR. ISAAC BARRETT, WAX CHANDLER

Height, 30 inches; width, 25 inches

HALF-LENGTH, against a brownish background sketched with an oval; in dull bottle-green coat and apricot-colored vest, with white stock, the right hand with its loose ruffle thrust into the bosom of the coat. A crafty face is soberly topped by a white wig which assumes the aristocrat, but fails to mitigate the calculation written in the small eyes and the thin troubled lips.

A copy of a letter signed by Mr. William Roberts and dated London, October 2, 1919, reads in part as follows: "Isaac Barrett, 'an affluent wax chandler' appears to have carried on business in the Haymarket, London until the '70s of the eighteenth century. He was born in 1707 and died on May first, 1792, at the age of eighty-six. In 1770 he purchased an estate, at Stockwell on the site of the old Manor House. Barrett erected 'an elegant villa' which passed into the hands of his son, Bryant Barrett, who married a daughter of Jonathan Tyers, and who thus became part proprietor of the famous Vauxhall Gardens, less than a mile away. Jonathan Barrett died in 1808 and left his estate to his two sons, George Rogers Barrett and the Rev. Jonathan Tyers Barrett; through the collateral descendants of the latter all the Tyers and Barrett family portraits were kept together until the present year, through one of whom this portrait was acquired."

From the Collection of Lieutenant Colonel Boyd C. P. Hamilton, Brandon House, Brandon, Suffolk, England.

Arrived, 26th, 21 (1929) (1931)

of D. L. L. L. L. I 46



NO. 70—MR. ISAAC BARRETT, WAX CHANDLER
(*By Thomas Gainsborough, R.A.*)



BENJAMIN WEST, P.R.A.

AMERICAN: 1738—1820

71—VENUS INSTRUCTING CUPID

Oval: Height, 37 inches; width, 32 inches

A FINELY conceived composition of masses, the head and shoulders of the fair-haired boy appearing above the knees of the seated Venus, which are swathed in drapery of a dull red. The lights are blended by a white scarf of silk thrown round her delicate shoulders and by the severe olive-green of the curtain behind the figures.

*From the Collection of Captain G. A. Ogilby, of Bellipar House,
Co. Londonderry, Ireland.*



JOHN OPIE, R.A.

ENGLISH: 1761—1807

72—*THE END OF THE DAY*

Height, 49½ inches; width, 39¼ inches

IN a sombre wood, with a cottage visible at the right—though the rendering of the landscape is subordinated to that of the figure—is the rosy sleeping child, her dark head pillowed on her arms and resting on a friendly boulder; on the ground at the left is her straw hat and an earthenware pitcher. The low bodice is white, the skirt almost garnet-red in tone, and a light russet-green scarf droops across the arms.



SIR PETER LELY

FLEMISH: 1617—1680

73—*PORTRAIT OF A LADY WITH CHERRIES*

Height, 49 inches; width, 40 inches

SEATED figure facing half-left in a dress of brown silk cut low on the shoulders and draped in dull scarlet; the hair done in curls at the back bound with pearls and falling on to the shoulders in the manner of the period. In the left hand is a bough of cherries, two of which the right hand has plucked and holds over the basin of a fountain playing at the left from the conch of a marble faun. A background of sombre foliage, at the right, discovering in the distance at the left open country with mountains and a dark sky.



FRANCIS COTES, R.A.

ENGLISH: 1726—1770

74—MRS. GEORGE ROGERS OF SOUTHAMPTON

Height, 50 inches; width, 40 inches

BEFORE a romantic background of trees and storm-clouds is the three-quarter length figure of the lady, engaged in the more prosaic occupation of watering with a bronze ewer a flowering plant in a pot at the right of the picture. She is robed in a voluminous dress of maroon silk caught up with the right hand, with lace sleeves and corsage and a blue sash.

Signed on tree at left, F. COTES PXT. 1768.

Mrs. George Rogers was the daughter of Jonathan Tyers, founder of the once fashionable Vauxhall Gardens in London.

Collection of Lieut.-Col. C. P. Boyd-Hamilton, Brandon House, Essex.

FERDINAND BOL

DUTCH: 1611—1681

75—*PORTRAIT OF A LADY HOLDING FAN AND GLOVES*

(Panel)

Height, 42 inches; length, 30½ inches

IN three-quarter length, a noble lady in a black dress with shoulder fichu and cuffs of white gauze, the former fastened with a rosette brooch; in her right hand, hanging loosely at her side, a pair of fawn gloves, in her left, caught up to her wrist, a fan. The spiritual face and head, elongated a little by the mysticism of the painter, is crowned with a pointed Flemish cap underneath which fall at their side straying locks of fair hair; in the ears are pendent earrings, at the throat another jeweled ornament, though the expression, save for a looseness in the mouth, is more that of an ascetic than of a *dame du monde*.

Signed at right of left elbow, BOL, FECIT.

BARKER OF BATH

ENGLISH: 1769—1847

76—*LANDSCAPE WITH RUSTIC BRIDGE*

Height, 50 inches; width, 40 inches

A BROAD sky lighted low down by the sinking sun and covered with layers of cloud darkening towards the zenith, is flung on the canvas behind the majestic outlines of trees springing at the left from the rocky shore of a stream which curves down into the foreground, and is crossed by a rustic bridge sloping down to the opposite shore, the uneven surface of which is broken by furze and trees and which is molded in the middle distance into a broad plateau crowned by a majestic group of buildings. Crossing the rude span with some difficulty, and framed in the yellow light of the horizon and the pale green reflection from the distant grasslands is the figure of a peasant mounted on a mule, preceded by his dog and followed by a second figure carrying a stock.

From the Collection of Mrs. Golding Palmer, Kensington, London, S.W.

(Illustrated)



No. 76—LANDSCAPE WITH RUSTIC BRIDGE
(*By Barker of Bath*)

GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1768

77—*LANDSCAPE WITH RUINS AND FIGURES*

Height, 35½ inches; length, 50 inches

A BLUE, cloud-draped sky is framed between a creeper-covered pile of stone at the left and the ruins of a temple of the Ionic order at the right; in the background a pyramid and the remains of a quadrilateral structure of arches headed with walls of red brick, among green lawns sprinkled with trees. The ground is heaped with fallen masonry and the relics of sculptures, there surviving only an heroic-sized Hercules at the left, looking down from his plinth on the figures of men and a woman with a child seated among the stones, or straying over the grass.

(Illustrated)



No. 77—LANDSCAPE WITH RUINS AND FIGURES
(*Giovanni Paolo Pannini*)

SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

78—*H.R.H. PRINCE WILLIAM FREDERICK, K.G.,
DUKE OF GLOUCESTER*

Height, 56 inches; width, 44 inches

A CEREMONIAL portrait at three-quarter length, in the robes of the Garter; over his shoulders the sapphire-blue cloak of the Order, around the neck the collar and the George, while a broad scarlet ribbon falls across the right shoulder to sustain a court sword on the hilt of which is resting the left hand. The under dress is of white and laced, with a skirt of white leather tassets, the robes being completed by a plumed hat and gloves deposited on the table at his right hand. His Highness' head is ovoid and almost completely bald, with scanty hair at the sides and auburn side whiskers sprouting from the cheeks; the eyes are gray, the nose straight and the lips full, the face though lacking in any striking feature, yet bearing an air of remarkable dignity well seized by the painter, laboring under the handicap of the disturbing mass of gorgeous robes.

A nephew of King George III, and the 2nd Duke of Gloucester, he was born in 1766; was Chancellor of Cambridge University (1811) F.R.S. (1797) and Field Marshal (1816); in the latter year he married his first cousin, Mary, fourth daughter of George III, dying in 1834.

*From the Collection of J. H. H. B. Lane, Esq., King's Bromley Manor,
Lichfield, London, England.*

(Illustrated)



No. 78—H.R.H. PRINCE WILLIAM FREDERICK, K.G., DUKE OF
GLOUCESTER (*By Sir William Beechey, R.A.*)

THOMAS ROBINSON

ENGLISH: 1750—1810

79—THOMAS ROMNEY ROBINSON, F.R.S., D.D., LL.D.,
AS A BOY

Height, 62½ inches; width, 44 inches

UNDER a tree discovering at the left a distant prospect of the sea is seated in full profile a boy of perhaps twelve years of age in a mauve coat with a white frilled collar, trousers of grayish yellow, white stockings and black pumps, his right arm supported on the side of the stone bench on which he is seated, and at the base of which lies a lyre, a branch of a tree and a number of manuscripts. The young serious face, overcast with thought, is looking upwards to the left; the short sandy hair straggles over his forehead and almost into the blue eyes—eyes and sensitive mouth portraying the wonder and curiosity of growing youth.

A brochure by Mr. William Roberts dated London, September, 1918, and to be sold with the picture, reads in part as follows: "Thomas Romney Robinson was born in 1792, his father being Thomas Robinson, an artist who was not only a pupil of George Romney, but for many years assisted his master in finishing many of his more important works. He probably left Romney to settle in Ireland about 1790. His pictures naturally show a very strong influence of Romney, and some have been accepted as by the master's own hand. . . . It was while living in Belfast also that he (the son) published his 'Juvenile Poems,' 1806, which he afterwards endeavored to suppress. . . . It contains a frontispiece and engraving (in reverse and with a few modifications) of the portrait which is the subject of this essay, and with the inscription 'Thomas Romney Robinson, aged 12 years' followed by a quotation in Greek. . . . In January, 1806, he entered Trinity College, Dublin, obtaining a scholarship in 1808, and his B.A. degree in 1810. In this year his father died after being for a brief period president of the Society of Artists. . . . Romney Robinson's career at Trinity College was a brilliant one. . . . He was elected a Fellow of the Royal Astronomical Society in 1830, and of the Royal Society in 1856. . . . Dr. Romney Robinson died suddenly at the great age of ninety, at the Observatory, Armagh, on 28 February 1882. . . . Lady Stokes (his daughter) inherited two pictures of her father. . . . The portrait which forms the frontispiece of this essay was obtained from the family in recent years."



NO. 79—THOMAS ROMNEY ROBINSON, F.R.S., D.D., LL.D., AS A BOY
(*By Thomas Robinson*)

WILLEM DE HEUSCH

DUTCH: 1638—1712 (?)

80—*LANDSCAPE WITH HERDS*

Height, 62½ inches; width, 49 inches

THE landscape is dominated in the near foreground by a trio of towering elms thrusting spreading feathery branches into a clear sky fringed at the right and on the distant horizon by patches of cumulus; the land is rocky and difficult, rising sharply at the right to a wooded hillock from which streams angrily down a thread of water in a little cascade, while the central vista shows a valley bounded on the farther side by greater expanses of grayish-blue mountain country. Up the steep road comes a procession of peasants, the foremost mounted on a pack-mule, driving before them cattle and sheep along the stony path towards the higher ground.

Signed at lower left, W. DE HEUSCH.

From the Collection of Lady Lucas, West Park, Ampthill, Beds., England.

GEORGE VINCENT

ENGLISH: 1796—1836

81—*A VIEW OF ILFRACOMBE*

Height, 40 inches; length, 71 inches

THE North Devon port nestles under the snug lee of thickly wooded hills rising abruptly at left and right; in the left middle distance a stone quay with figures, at the right the ramshackle cottages of the fishermen who constituted in the eighteenth century its whole population and whose families are gossiping cheerfully on the low beach. The flat sandy shore divided centrally by a curving runnel of water from the bay is covered indeed with a variety of fishing-boats, people, timber, ballast and anchors, some of the last belonging to a group of vessels stranded in the shallows—brigs, smacks and schooners—the whole outlined in startling clearness of detail and color by the sunlight from an August sky.

J. W. CHANDLER

ENGLISH: 1765—1804

82—*PORTRAIT OF A CHILD WITH TOYS*

Height, 45 inches; width, 38 inches

At left is a mahogany side chair of the Chippendale type on which are piled books, a cup-and-ball, a play box and a miniature painted violin and a bow; underneath it a skeleton chaise drawn by a wooden horse on wheels. Leaning against this useful article of furniture is a girl of five years in a white dress from underneath which peeps out a foot in a red leather slipper, the dress knotted about with a blue sash, holding between her hands a scribbling book. Blue eyes and a chubby face look towards the observer under a shaggy head of fair hair.

ALLAN RAMSAY

SCOTTISH: 1713—1784

83—*LADY FRANCES MONTAGUE, AS DIANA*

Height, 49 inches; width, 39½ inches

THE dark-haired lady, her head encircled by a bandeau holding a jeweled moon and clad in a low-cut gown of coral pink, is passing to the right, her body half-turned to face the observer; over her left shoulder is flung a cloak of indigo-blue. In her left hand she carries a bow, plucking with her right an arrow from the quiver slung over her left shoulder.

The artist was chief Portrait Painter in Ordinary to George III, and was much admired for his paintings of women, among others by Horace Walpole, who preferred in his Letters some of them to those of Reynolds. (Champlin.)

From the Collection of Colonel E. A. Bulwer, of Bourne House, Lichfield, England.

THOMAS HUDSON

ENGLISH: 1701—1788

84—MRS. MARY DECK

Height, 49 inches; width, 39 inches

A FIGURE of some breadth of pose and majesty, seen in three-quarter length and facing half-right before a sombre landscape. A white satin dress with lace sleeves is worn over a wine-red underskirt, with a bow of red satin ribbon at the corsage; underneath a tiny black hat with a white feather, the dark hair falls from the finely modeled shoulders forming the narrow oval of a face lighted by blue-gray eyes and distinguished by a straight nose of unusual length, the mouth attempting to smile as the left hand is thrown out in a gesture of subtle appeal.

GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1768

85—ITALIAN LANDSCAPE WITH ROMAN SOLDIERS

Height, 38 inches; length, 50 inches

A BEAUTIFUL study of tones in the play of an Italian sunlight on buildings and grass. The composition has at the left three Corinthian columns and the remains of their entablature among the ruins of fallen masonry and sculpture—columns, plinths, friezes and a broken marble torso—among which are the figures of four Roman soldiers part-armored, with bare legs, in argument. Behind this rises a column of triumph chiseled with military scenes, and yet farther behind, the walls and dome of a palace; at the right a sturdy stone tower topped with masonry, in the Romanesque manner, and abutting on it a classic temple in the Corinthian order at the door of which are figures. The space between is occupied by a winding path, ornamental trees and grassy lawns, among which are wandering further personages.

From the Collection of Eliza Lady Redhouse, Colquhouns, Penshurst, Kent, England.

EVERT PIETERS

DUTCH: 1856—

86—SCHEVENINGEN BEACH: CARTING SEAWEED

Height, 63 inches; width, 47 inches

UNDER the vault of an unequal gray sky the mud-flats of Scheveningen extend away from the foreground in an irregular line, washed by the sea which feels its way in from the right, making great inroads on the shifting land so that it is broken up into little islands and peninsulas of drab wet soil. In the immediate foreground, coming towards the observer, a small cart drawn by a gray horse and containing the figure of a countryman in a blue smock seated on top of a pile of seaweed thriftily collected from the beach; in the distance at the left a coast-guard's hut, at the right by an outlying spit of land a smack and figures busied about it in the cold morning.

Signed at lower right, E. PIETERS, '75.

From the Collection of Kenneth M. Clark, Esq., Sudbourne Hall, Suffolk, England.

CHARLES JERVAS

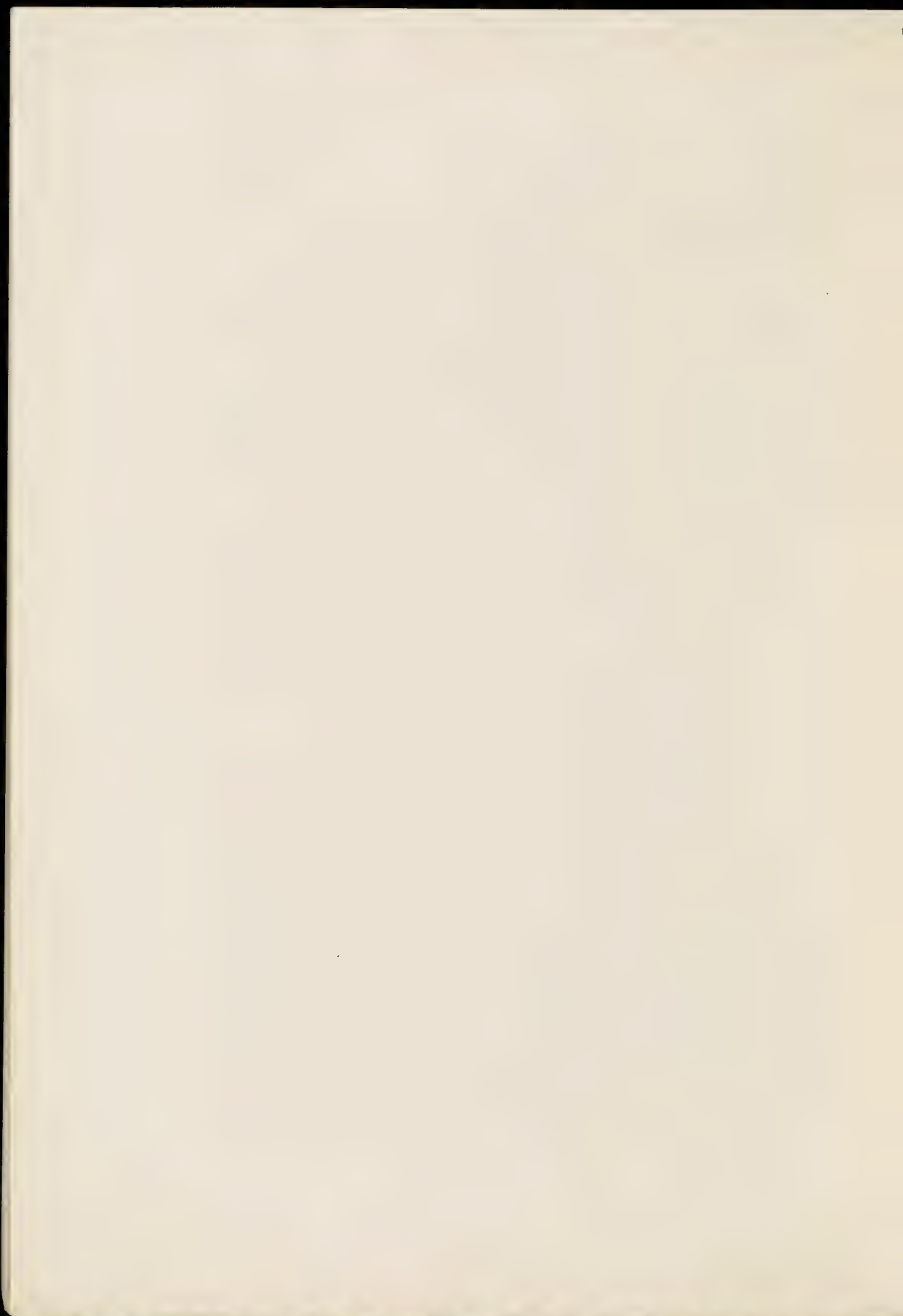
ENGLISH: 1675—1739

87—LADY ASTLEY

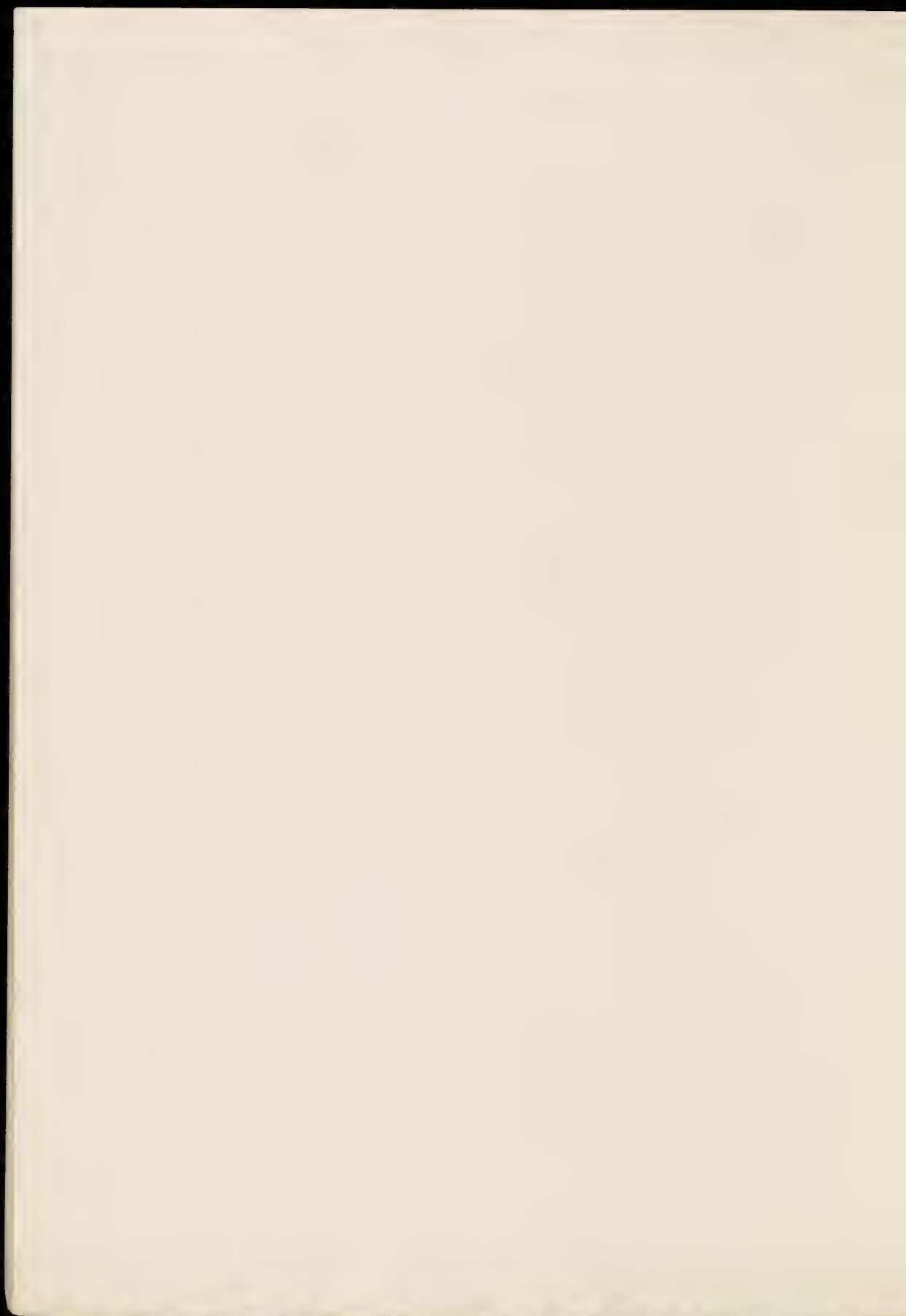
Height, 50 inches; width, 40 inches

A TALL three-quarter length figure in a white satin dress, the slender waist confined, the skirt billowing out into a fulness gathered in the left hand; the right arm is bent, the right hand holding delicately a spray of orange-blossom. The youthful dignity of the twenties is on the firmly-set mouth and the slightly overfull chin, while the steadfast eyes under a shrewd forehead connote an intelligence above the ordinary. The background is of romantic landscape and storm, with inky blue clouds at the right and the bole of a tree thrusting itself aloft among leafage at the left.

From the Collection of Sir F. E. Astley Corbett, Bart.



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